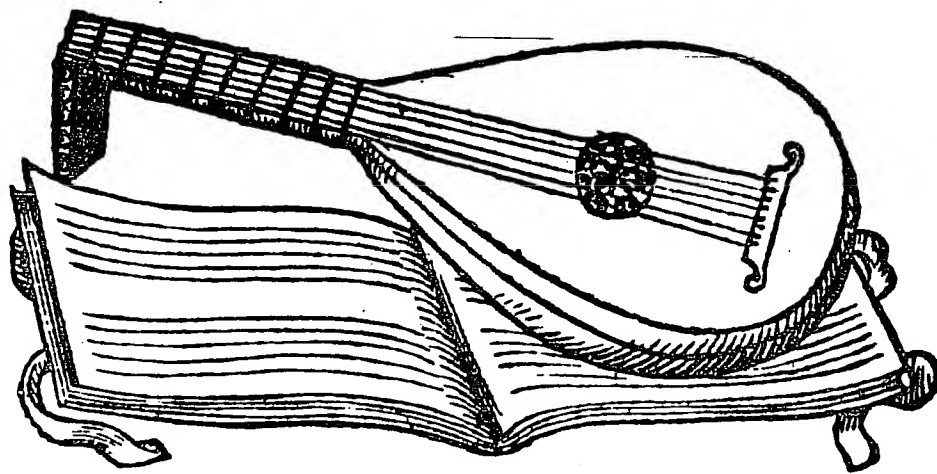


# A newv Booke of Tabliture, Containing

fundrie easie and familiar Instructions, shewving howe to attaine to the knowledge, to guide and dispose thy hand to play on sundry Instruments, as the *Lute*, *Orpharion*, and *Bandora*: Together vvith diuers newv Lessons to each of these Instruments.

*VVhereunto is added an introduction to Fricke song, and certaine familliar rules of Descant, with other necessarie Tables plainly shewing the true vse of the Scale or Gamut, and also how to set any Lesson higher or lower at your pleasure.*

Collected together out of the best Authors professing the practise of these Instruments.



Printed at London for William Barley and are to be sold at his shop in Gracious street, 1596.

# To the Right honorable & vertuous Ladie

*Bridgett Countesse of Suffex, VV. B. vvisheth health of bodie, content of minde,  
vvith increase of all Honourable perfection, and eternall happinesse in the  
worlde to come.*

**R**ight Honorable and vertuous Ladie : bookes ( some of one argument, and some of an other, ) that are compiled by men of diuers gifts, are published by them to diuers endes : by some in desire of a gainfull revvard : some for vaine ostentation, some for good vvill & affection, and some for common profit vvhich by their vvorkes may be gotten : As the first of these causes doth shew a greedie minde in the Dedicator, so the second cause doth shew forth the fantastickall spirit of an aspiring minde : Of the tvvo first entents I hold my selfe as cleare, and as for the tvvo latter, I depute them as necessarie to my selfe . First, in regard of the dutifull affectiō vvhich I beare towards your Honorable Ladyship, vvhom I haue heard so vvell reported of, for the noble vertues both of body and minde vvherevvith God hath graced you. And secondly, for that I my selfe am a publisher & seller of Bookes, vvherby I haue my liuing & maintenance : and for these tvvo last reasons I haue caused (to my great cost and charges) sundry sorts of lessons to be collected together out of some of the best Authors professing this excellent science of musique, and haue put them in print : As the Lute Orpharion and Bandora, togeather vvith an Introduction to pricke song, and the rules of descant . All vvhich I humbly Dedicate vnto your Honorable Ladyship : not doubting but that of your noble & gentle nature you vvill gentlie accept of them, and take my vvell meaning in good part, as if it had

*The Epistle Dedicatorie.*

bin a vvork of far more excellent perfection : And although to some it may seeme rather presumptuous foolishnes, than any vvell aduised discretion, to take in hand the publication of this booke, for that it is very like both the booke published, and the publisher too shall vndergo many censures and reproofes of captious spirits : But neuerthelesse I doubt not vvhen the causes that mooued mee to the setting forth of the same shall be indifferent vvayed in the ballance of an honest and milde disposition, I hope it vvill appeare that both my trauell and charges is vvell imploied : For my desire herein is to expresse my hartes dutifull regarde tovvardes your Honour ; and next to benifit such, as desire to haue a tast of so rauishing a sweet Science as Musique is, beeing the soueraigne salve of a melancholly and troubled minde, and a fitting companion of Princely personages . And further, for that euery one cannot haue a Tutor, this booke vvill sufficiently serue to be Schoolemaster vnto such that vvill but spare some of their idle hovvers, to obserue vvhat this booke expresseth vnto them.

And nowv after long time hauing gotten it finished, such as the vvorthines or vvvorthines of it is, relying on your vvorthines intermingled vvith much gentlenes, I come (though much vvvorthy) presenting it to the viefve of your Honour, vvell assuring my selfe that if it vvill so please you to shrowd it vnder the orient coloured feathers of your heavenly vertues, & the broad spreading vving of your Honour, it vvill be sure inough from the tallents of the enuious, and remaine safe through your protection, vvhereby such as loue profitable endeuors, vvill be ready to embrace your Honour and vertue vvith it. VVhich considering, I leaue it vvith your Ladship : beseeching the Almighty long to continue your daies, vvith increase of honour to your harts content, that so vvhen you haue paid a due debt to nature, you may receiue a free gift of God, the framer of nature, euen the Crowne of immortall glorie, amidst the harmonious Quiera of blessed spirits inhabiting the highest heavens

*Your Honors in all humble service of dutie to be commanded. VV B.*



CERTAINE VERSES VPON THE ALPHE-  
BET OF HER LADYSHIPS NAME.

**B**ewties chiefe ornament of natures treasure,  
**R**ichlie adornes her heauenlie countenance:  
**I**n wisdomes schoole she builds her bower of pleasure,  
**D**iuine for wit and Godly gouernance.  
**G**arnished with vertue, grace, and modestie,  
**E**uen in her breast true honour is inold:  
**T**o praise her patience, loue, and loyaltie,  
**T**he Muses charge it is with pens of gold.

**S**he is the starre that giues a golden light  
**V**nto posterities, for liberall minde:  
**S**he puts ambitious couetousnes to flight,  
**S**o vountifull she is so meeke and kinde,  
**E**ndles her honor, vnspotted is her fame,  
**X**hrist graunt his glorie to this vertuous name.

To the Reader.

**I**T is not to be doubted but that there are a number of good wits in England, which for their sufficient capacitie and promptnes of spirit, neither Fraunce nor Italie can surpasse, and in respect that they cannot all dwell in or neere the cittie of London where expert Tutors are to be had, by whom they may be trained in the true manner of handling the Lute and other Instruments, I have here to my great cost and charges, caused sundrie lessons to be collected together for the Lute, Orpharion, Bandora, and out of the best Authors that hath professed the practise of those Instruments only for the ease and furtherance of such as are desirous to have a taste of this sweet and commendable practise of musique, and for the more ready attayning thereunto, is added sundrie necessarie rules, plainlie teaching how thou maiest accord or tune these Instrumentes by Arte or by ear, and the disposing of the hand in handling the necke or bellie of the Lute and the other Instruments, by observing of which rules thou maiest in a short time learne by thy selfe with very small help of a teacher. Thus he who is desirous to have the vse of those Instruments, and hath not a ready and entrance in this Arte, for when this booke is perticularly published, to bestow some certaine houres at thy convenient leasure to read and marke this little Instruction, and I dare assure thee thy labour will not be lost, furthermore I would request those who hath beene long studious of this Arte and hath attained the perfection thereof, that they would not take my trauaile and cost in ill part, seeing onlie I have done it for their sakes which be learners in this Art and cannot have such recourse to teachers as they would. Vale.

**T** Houghts make men sigh, sighes make men sick at hart,  
sicknes consumes, consumption killes at last:

Death is the end of euerie deadlie smart,  
and sweet the ioy where euerie paine is past:  
But oh the time of death too long delayed,  
where tried patience is too ill apayed.

Hope harpes on heauen, but liues in halfe a hell,  
hart thinkes of life but findes a deadly hate:  
Eares sharke for blis, but heares a dolefull bell,  
Eyes looke for ioy, but see a vvofull state:  
But eyes, and eares, and hart, and hope deceaued,  
tongue tels a truth, how is the minde conceaued.

Conceited thus to thinke but say no more,  
to sigh and sob till sorrow haue an end:  
And so to die till death may life restore,  
or carefull faith may finde a constant friend:  
That patience may yet in her passion proue,  
iust at my death I found my life of loue.

Loue is a spirit high presuming,  
that falleth oft ere he sit fast:  
Care is a sorrow long consuming,  
which yet doth kill the heart at last:

Death is a wrong to life and loue,  
and I the paines of all must proue.

Words are but trifles in regarding,  
and passe away as puffes of winde,  
Deedes are too long in their rewarding,  
and out of sight are out of minde,  
And though so little fauour feed,  
as findes no fruit in word or deed.

Truth is a thought too long in triall,  
and knowne but coldly entertaine:  
Loue is too long in his deniall:  
and in the end but hardly gaine:  
And in the gaine the sweet so small  
that I must taste the sowre of all.

But oh the death too long enduring,  
where nothing can my paine appease:  
And oh the care too long in curing,  
where patient hurt hath neuer ease:  
And oh that euer Loue should know,  
the ground whereof a greefe doth grow,  
But heauens release me from this hel,  
or let me die and I am well.

Your face  
So faire  
First bent  
Mine eye

Your tongue  
So sweet  
Then drew  
Mine eare

Your wit  
So sharpe  
So hite  
My hart

Mine eye  
To like  
Your face  
Doth lead

Mine eare  
To learne  
Your tongue  
Doth teach

My hart  
To loue  
Your wit  
Doth moue

Your face  
With beames  
Doth blind  
Mine eye

Your tongue  
With sound  
Doth charme  
Mine eare

Your wit  
With arte  
Doth rule  
My hart

Mine eye  
With life  
Your face  
Doth feed

My eare  
With hope  
Your tongue  
Doth featt

My hart  
With skill  
Your wit  
Doth fill

Oh face  
With frownes  
Wrong not  
Mine eye

O tongue  
With checks  
Vex not  
My eare

O wit  
With smart  
Wound not  
My hart

This eye  
Shall ioy  
Your face  
To serue

This eare  
Shall bend  
Your tongue  
To trust

This hart  
Shall sweare  
Your wittes  
To feare

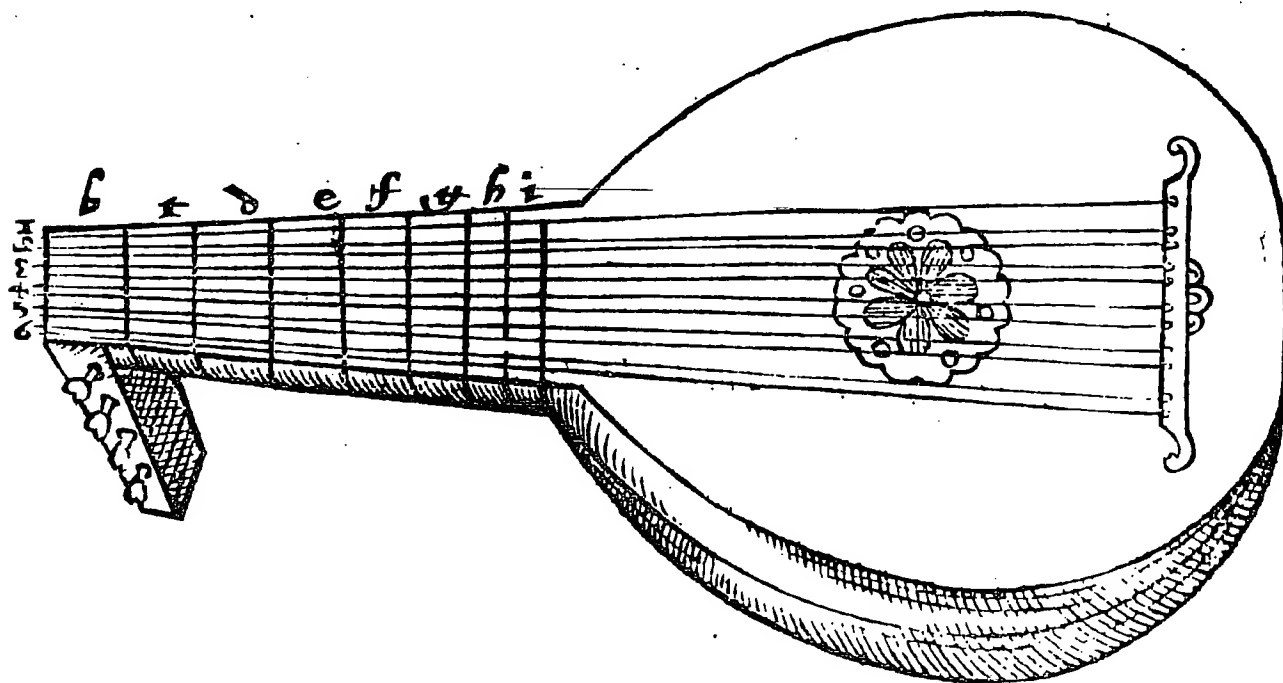
**F**low forth abundant teares, bedew this dolefull face,  
disorder now thy haire that lues in such disgrace:  
Ah death exceedeth far this life which I endure,  
that still keepes me in warre, who can no peace procure  
I loue whome I should hate, she flyes I follow fast,  
such is my bitter state, I wish no life to last:  
Alas affection strong, to whom I must obay,  
my reason so doth wrong, as it can beare no sway.  
My field of flint I finde my haruett vaine desire,  
for he that sowed wind, now reapeth storme for hire:  
Alas like flowers of Spaine, thy graces rorie be,  
I pricke these hands of mine for haste to gather thee:  
But now shall sorrow slack, I yeeld to mortall strife,  
to die, thus for thy sake, shall honour all my life.

FINIS.

# AN INSTRUCTION TO THE LVTE.

## *The first Rule.*

**V**Nderstand this that the Lute is ordinarilie strung with fixe stringes, and although that these six stringes be double except the Treble, and make a leauen in number, yet they must be vnderstood to bee but fixe in all, as thou maiest see them here marked on this Lute figured.





AN INSTRUCTION TO THE LUTE.

*The second Rule.*

Againe note that those sixe stringes be figured by fixe straight lines, whereof the first and highest is called the Treble, and the next is the second string, and so forth to the next, three, four, five, sixe, as yee may see them marked.

*Example.*

*treble.*

*Smale meane.*

*Greate meane.*

*Countenor.*

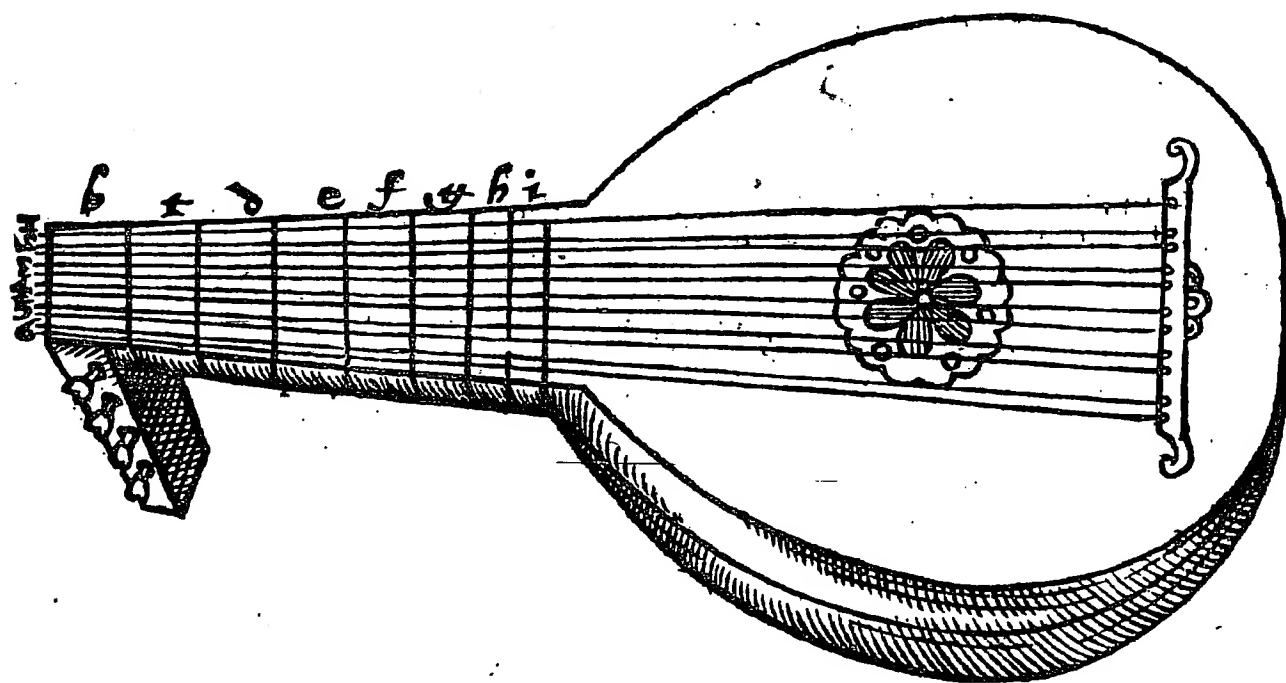
*Tenor.*

*Base.*

*The third Rule.*

But because these sixe stringes be not sufficient of themselves to expresse manie and different soundes, a meane was inuented how it may be done, and the way thereof is the inuention of the frets about the neck of the Lute, as is heere figured.

# AN INSTRUCTION TO THE LUTE.



Concerning these frets there is a due proportion to be observed in the distance or space between fret and fret, which are called stoppes, likewise there is a greatnesse or smalnesse required in the fret strings, which must also be observed, which time will better acquaint you with.

# AN INSTRUCTION TO THE LUTE.

## *The fourth Rule.*

The frets are those strings that are tied about the necke of the Lute, and are ordinarily eight in number represented and marked with these letters, b. c. d. e. f. g. h. i. and they are called stops, in regard that where these letters are found, following the order of the tablature, and the spaces betwixt the frets must bee stopped with the fingers of the left hand.

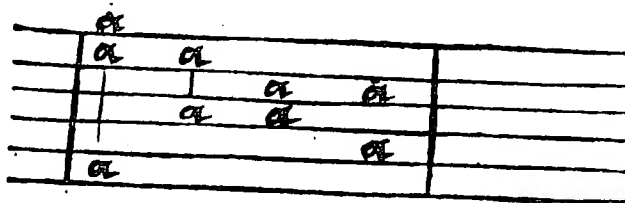
## *The fifth Rule.*

Note that the first stoppe is marked with the letter b. the second with the letter c. the third with d. the fourth with e. the fifth with f. and so consequentially till you come to the last stop, which is i. as you may see by the figure of the Lute before figured.

## *The sixth Rule.*

As touching the letter a. it is not comprised amongst the number of the eight stoppes, for where this letter a. is found, it must be stroken open, that is, you must strike or gripe as manie stringes as there bee aces with the right hand, not stopping with the left hand any string at all.

## *Example.*



## *The seventh Rule.*

And concerning the letters that come after the i. which is in the last stop of the eight, those letters have no frets

## AN INSTRUCTION TO THE LUTE.

freets at all, notwithstanding those that are expert in this instrument, stop the stringes so certainly as though they had freets assigned them, and the letters that sometime come after the *i*. are these *l. m. and n.* but haue no freets allowed them.

Now we haue spoken of the stringes, letters, freets and stops, it is meete that it bee shewed with which fingers the stringes of the Lute must be stopp'd.

### *The eight Rule.*

Now you may perceauie that the letters doo direct you to the stops which pertainie onlie to the left hand, and yet though you stop them so, the Lute thereby will not giue anie sound, therefore the stringes must bee stroken beneath on the bellie of the Lute, with the finger of the right hand, as wel as stopp'd with the fingers of the left. Know therefore that as manie letters as yee finde marked vpon anie of the stringes, set directlie one vnder another, they must all be griped or stroken with the fingers of the right hand, as I saide before, if there be but one letter, yee must strike but one string where it is marked, if there be two, then yee must strike two, and so consequentlie to the number of sixe, which maketh sixe parts in one stoppe, because euerie letter doth his part, and there must be two letters at the least to make the accord.

### *Example.*

	<i>a</i>	<i>f</i>	<i>f</i>	<i>e</i>	
1	<i>a</i>	<i>f</i>	<i>f</i>	<i>f</i>	
2	<i>f</i>	<i>a</i>	<i>a</i>	<i>f</i>	
		<i>e</i>	<i>e</i>	<i>f</i>	
				<i>f</i>	
		<i>f</i>	<i>a</i>		

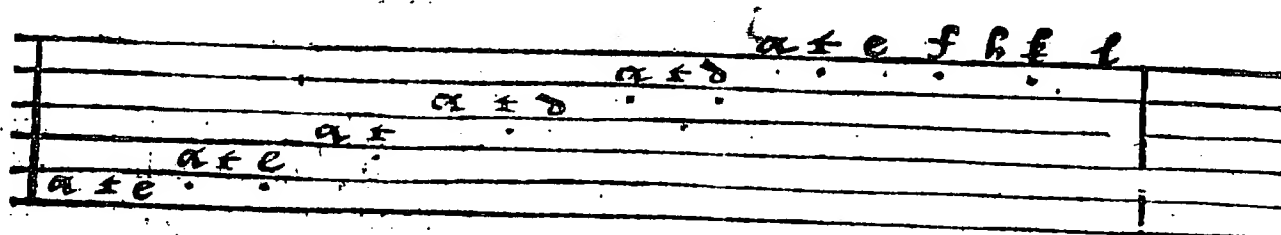
### *The ninth Rule.*

When yee shall finde but one letter onlie vpon anie string in the tabliture, whether it be first, second, third, fourth, fifth, or sixt, string, that letter must you strike downewarde with your thumbe, except there bee a

# AN INSTRUCTION TO THE LUTE.

pricke underneath it, and if there be a point or pricke vnder it, then must you strike it vpwarde with one of the fingers of the right hand, as will best fit it.

*Example.*



*The tenth Rule.*

Also if you doo finde one, or two, or three letters marked vpon severall lines, hauing no pricke or point vnderneath, you shall neuerthelesse strike them vpward with as many fingers as yee shall finde letters marked vpon the lines of the tabliture without the thumbe, as well as though they had prickles made vnder them.

*Example.*

a	a	a	a	a	a	
1	1	1	1	1	1	
2	2	2	2	2	2	
3	3	3	3	3	3	
4	4	4	4	4	4	
5	5	5	5	5	5	

*The eleuenth Rule.*

Again note that when yee finde foure, fve or sixe letters compriſed in one ſtep, that then you muſt gripe or dra w as manie ſtrings as there be found letters marked: By griping or drawing is to be vnderſtoode, when  
the

A N I N S T R U C T I O N T O T H E L U T E .

the fingers and the thumb of the right hand play together, for when five or six partes come together, you have but foure fingers to play, the thumb accounted for one, for note that the little finger serueith to guide the hand vpon the bellie of the Lute.

*The twelfth Rule.*

It is necessarie for the better vnderstanding of the tabliture, to knowe the deuision of the hande and the fingers, wherefore note that the finger next after the thumb shall be called the first finger, and the middle finger shall bee the second, and the finger next to that the third, and the next to that shall bee named the little finger.

*The thirteenth Rule.*

And to the end yee shall not be ignorant what these tearmes meane of striking downewardest, or vpwardes, or to gripe, I meane by striking downewards the stringes, is when the thumb playeth alone, and to strike with the fingers is when the letters hath pricks vnder them, and the stringes are striken vpwardes, to gripe is when the fingers and the thumb playeth together, and yet not looseth their office in striking vpwardes and downewardest, that is to say, to strike downeward with the thumb, and vpward with the fingers.

*The fourteenth Rule.*

When thou wilt play sixe parts vpon the Lute, thou must strike downeward the sixt and fift stringes with thy thumb onelie, trayning it vpon the second stringes, as thou wouldest shut thy hand, and strike vpwardes the third and fourth stringes, as if thou wouldest ioine or shut it to thy thumb, which finger and thumb alter that sorte plaie the foure parts, and to strike vpward the second part with the second finger, and the first parte which is the Treble with the three fingers, which maketh the full sixe partes.

# AN INSTRUCTION TO THE LUTE.

<i>a</i>	<i>f</i>	<i>e</i>	<i>t</i>	<i>h</i>	
<i>a</i>	<i>t</i>	<i>f</i>	<i>e</i>	<i>f</i>	
<i>t</i>	<i>a</i>	<i>t</i>	<i>a</i>	<i>t</i>	
<i>t</i>	<i>e</i>	<i>t</i>	<i>e</i>	<i>t</i>	
<i>t</i>	<i>e</i>	<i>t</i>	<i>e</i>	<i>h</i>	
<i>a</i>	<i>t</i>	<i>a</i>	<i>t</i>	<i>a</i>	

## The fifteenth Rule.

And if it so happen thou have but five parts to play, thou mayest as in the fore said rule, strike downewards with thy thumb, the sixt and fift strings, or the fifth and fourth, and to strike vpwardes the three other stringes with the other three fingers, so that the counter base and the next part bee neere one to another, otherwise it were necessarie, that the first finger should strike vpwards the third and fourth stringes, to make the fourth and fift part, as for example.

	<i>a</i>	<i>t</i>	<i>f</i>	<i>e</i>	<i>h</i>	<i>f</i>	<i>e</i>	<i>t</i>	<i>a</i>	
<i>a</i>	<i>t</i>	<i>t</i>	<i>t</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>e</i>	<i>a</i>	
<i>t</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>f</i>	<i>f</i>	<i>h</i>	<i>f</i>	<i>f</i>	<i>t</i>	
<i>t</i>	<i>t</i>	<i>e</i>	<i>e</i>	<i>t</i>	<i>t</i>	<i>h</i>	<i>t</i>	<i>e</i>	<i>t</i>	
<i>t</i>	<i>a</i>				<i>h</i>	<i>a</i>		<i>t</i>		
<i>a</i>		<i>t</i>	<i>t</i>	<i>a</i>			<i>a</i>		<i>a</i>	

## The sixteenth Rule.

For to play foure parts, it is easie to be vnderstood that the thumb and the three fingers together, serue easily to strike the foure strings or parts each doing his part in striking vpwards and downewards.

Example.

# AN INSTRUCTION TO THE LVTB.

**Example.**



## The x. Commandments.

### *The seventeenth Rule.*

For to play three parts onlie, the thumb will serue, as I haue already taught in the former rules to strike the counter base downward, and with the first and second finger, to strike vpward the two other partes, which

### *The eighteenth Rule.*

For to play two parts the thumb as of custome shall strike downeward the base string, and the first or one of the other fingers shall strike the other string.

Thus we haue briefly spoken how the right hand ought to be disposed, and with what fingers wee ought to gripe, and likewise to strike vpwardes and downewardes the stringes, now we will declare how the left hand must bee employed, naming the fingers as we did of the right hand.



# AN INSTRUCTION TO THE LUTE.

## *The nintenth Rule.*

As we haue before made answere to a doubt that might haue bin made as hauing but fise fingers, wher eof foure serue to gripe, draw, or lift vp the stringes, that it should bee impossible to play fise or sixe parts. Euen so we may answere them that would aske how it is possible to stop fise or sixe stringes the thumb being occupied in guiding the hand, and bearing vp of the Lute, whereto I answere that the first finger alone, I meane that next to the thumb might easily stoppe all the stringes by couching it along ouerthwart the stoppe, which is a thing ordinarie and common to serue two or three partes, & that is done when there be many letters a like, as three b b b. or three c c c. and so of other.

## *Example.*



## *The twentieth Rule.*

If it happen that the first finger stop two or three stringes, according to the letters signified in the tabliture & signified by the stoppes, the other fingers next, as the second, third and fourth that stop the others euerie one in his ranke according to naturall order and degree as it shali plainly be shewed heereafter.

And

# AN INSTRUCTION TO THE LUTE.

And for that thou maiest in few words vnderstand how thou maiest dispose of the fingers of the left hand, I haue chosen stops or familiar accords, common and difficult, the which I will teach thee, shewing thee with what fingers thou must stop them, and these well practised, will shew thee how thou mayest stop all other, that shal come to be played.

In this example following are set downe the stops diuers and common, which for thy better helpe I haue marked the letters with pricks or points, some letter hauing one pricke, some two, some three, according to the finger wherewith they must be stopped, that is to say, the letter that must be stopped with the first finger, I call that the first finger which is next the thumbe as I said before, is marked with one pricke, and that which is to be stopped with the second finger, with two prickles, and that which is to be stopped with the third finger, with three prickles, as it is to be seene in this example following.

Example.

$\alpha$ $\delta$ $\epsilon$ $\alpha$ $\alpha$ $\delta$ $\epsilon$ $\alpha$ $\epsilon$ $\epsilon$ $e$ $\alpha$																							
$\alpha$	$b$	$\delta$	$b$	$\alpha$	$\delta$	$\alpha$	$c$	$\alpha$	$\alpha$	$\alpha$		$\alpha$	$\alpha$	$\alpha$	$\epsilon$			$\delta$	$\delta$	$b$	$\epsilon$	$\delta$	
$\epsilon$	$\delta$	$b$	$b$	$b$	$\delta$	$b$	$f$	$\epsilon$	$b$		$b$				$\delta$	$\delta$	$b$	$b$	$\delta$	$\delta$	$\delta$	$\delta$	
$\epsilon$	$\epsilon$	$\alpha$			$\alpha$	$\epsilon$	$c$	$\epsilon$	$\epsilon$	$b$	$\epsilon$	$\epsilon$	$b$	$\epsilon$	$\alpha$	$\alpha$	$\alpha$	$\epsilon$		$\epsilon$	$e$		
	$\alpha$		$\delta$				$\epsilon$	$\epsilon$		$\epsilon$	$\delta$	$\epsilon$	$\epsilon$		$\alpha$	$\alpha$	$\epsilon$	$\epsilon$	$\alpha$	$\alpha$	$\alpha$	$f$	
$\alpha$		$\delta$		$\delta$				$\alpha$						$\alpha$		$\epsilon$	$\delta$						

# AN INSTRUCTION TO THE L VTE.

All the abovesaid stoppes are to be stopped as I haue shewed thee in this example, except thou be sometime forced to chaunge them to doe some pakkage.

### *The twenty one Rule.*

Other stops which for the most part are played with the finger couched all a long, and for the better vnderstanding hereof, you must note when I speake of laying the finger all a long, that is to be vnderstood of the fore finger which must bee couched ouerthwart the sixe stringes of the Lute, or at the least to stop the letter, which thou shalt be constrained to couch, and that happneth either when there be manie lets of one sort in a stop as two bb. or two cc. or any other whatsoeuer : Alwaies obseruing the order that I haue giuen thee in the former article. Touching the first and second letter, and when I shall speake of a naturall stop, thou shalt further note, that this stop cannot be played but after a sorte, following the naturall order of the fingers of the hand.

*Example.*

[illegible]

Note

## AN INSTRUCTION TO THE LUTE.

Note that these pricks signifie the fingers wherewith they are to be stopped, as I haue taught before, as the letter that hath but one pricke must be stopped with the first finger, and that hath two prickes with the second finger and so forth. And all these aboute said stops be done naturally, except thou be constrained to alter them to do some passage.

### *The two and twentieth Rule.*

Now we haue briefly taught all these thinges, it is necessarie to let you vnderstande to what purpose the barres or lines serue that be drawen by as vnder the letters or passages, & for the better vnderstanding I haue here set downe an example at large, and very fit for the purpose, wherein thou shalt not finde anye example better ordered or measured, that thou shalt neede to remooue anye of thy fingers from the saide measure, the knowledge of the said barre is so necessarie, that hauing found out and exercised the same, thou shalt not neede but to remooue those fingers which thou shalt be forced, which manner of handling wee call close or couert play, as for the other barres that come straight ouerthwart the fixe lines or stringes, serue for no other pupose, but to make a distinction. and in close the measures, sometimes of a sembriele, and sometimes of two sembriele, according to the minde of him that bringeth musicke into the tabliture, for the Lute, or other Instruments.

### *Example.*

# AN INSTRUCTION TO THE LUTE.

The image displays four systems of handwritten musical notation for lute, each consisting of three staves. The notation is a form of lute tablature, using letters and symbols to represent fret positions and fingerings. The systems are separated by vertical bar lines and contain various musical ornaments and slurs.

**System 1:** The first staff begins with a beta symbol (β) and contains the sequence: a, b, d, a, b, a, b, d, a, b, d, a. The second staff contains: b, a, b, d, a, b, d, a, b, d, a, b. The third staff contains: d, a, b, d, a, b, d, a, b, d, a, b.

**System 2:** The first staff begins with a beta symbol (β) and contains the sequence: a, b, a, b, a, b, a, b, a, b, a, b. The second staff contains: b, a, b, d, a, b, d, a, b, d, a, b. The third staff contains: d, a, b, d, a, b, d, a, b, d, a, b.

**System 3:** The first staff begins with a beta symbol (β) and contains the sequence: a, b, a, b, a, b, a, b, a, b, a, b. The second staff contains: b, a, b, d, a, b, d, a, b, d, a, b. The third staff contains: d, a, b, d, a, b, d, a, b, d, a, b.

**System 4:** The first staff begins with a beta symbol (β) and contains the sequence: a, b, a, b, a, b, a, b, a, b, a, b. The second staff contains: b, a, b, d, a, b, d, a, b, d, a, b. The third staff contains: d, a, b, d, a, b, d, a, b, d, a, b.

# AN INSTRUCTION TO THE LUTE.

The image shows two systems of handwritten musical notation for lute. Each system consists of two staves. The notation includes various notes (e.g., 'a', 'd', 'e', 'f', 'c'), clefs (treble and bass), and bar lines. The first system has five measures, and the second system has four measures. The notation is written in a historical style, likely from a 16th or 17th-century manuscript.

# AN INSTRUCTION TO THE LUTE.

## The three and twentieth Rule.

Finally there are certaine figures or characters vsed in the tabliture, which likewise of necessity must bee knowne vnto you, as long, strait, crooked, or forked, as you shall finde marked ouer the letters of the tabliture, and they are nothing els but a certaine valuation of notes of musicke of necessity, inuented to keepe measure, or as it may be said, a iust time in playing: without which skill, this Art were but confusion of sound and nothing worth. Further note that if thou finde but one of these figures marked but ouer one letter or stoppe. Know neuerthelesse, that all the stoppes within the two barres, are of the same measure or time that that one which is marked: For it had bene but labour in vaine to haue marked all with one figure.

The figures are thus marked



A Sembrise.

A Minom.

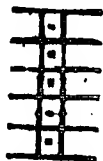
A Crotchet.

A Quauer.

A Semiquauer.



If any of these notes haue a pricke before as thus, it doth increase the valuation of it by halfe the time. Lastlie where yee finde this figure marked ouerthwart the lines of your tabliture, you must play that straine twice.



AN INSTRUCTION TO THE LVTE.

### *The foure and twentieth Rule:*

Now finally and last of all, only resteth to shew the tuning of the Lute, and is a thing which may not be wanting, to some men verie hard and difficult to be done of manie practitioners, because it is subiect to the delicatnesse of a string, or to the greatnesse or smalnesse of the Instrument, the best help is therefore to consent to the nature, which by no meanes will not be forced, a good eare is thereunto a special help to haue consideration to the extreame highnes or lownes, and thy beginning to tune the Lute shall be at the great base, which will be vnto thee a very good guide to conduct thee to his companion the next string, the which must be higher by eight notes, then the first being the second base, to be set higher by foure notes then the great base, and the next string vnto that, to be higher then the second base by eight notes, the next vnto that being the fourth string, & called the counter, shall be set higher aboue the second base foure notes, and his companion to be set higher by eyght notes, the third part called the great meanes, shall bee higher by three notes then the countertenor in vntic: the small meanes, foure notes higher then the great meanes, the treble or last part, foure notes higher then the meanes, which will be truly done if thou hast a good eare withall: yet notwithstanding a thing not easie to all men, but to them onely which hath bin exercised in this Art: Yet notwithstanding, such as haue a good will, and are desirous to learne, may well satisfie themselves in this rule here vnder written.

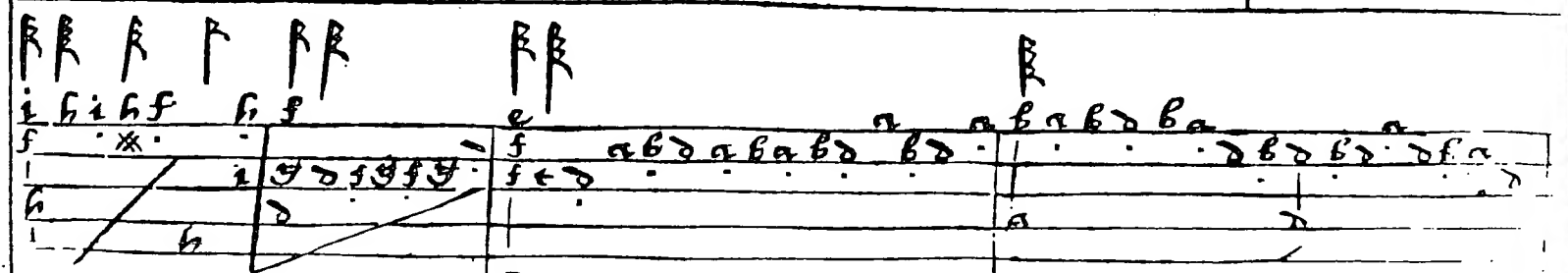
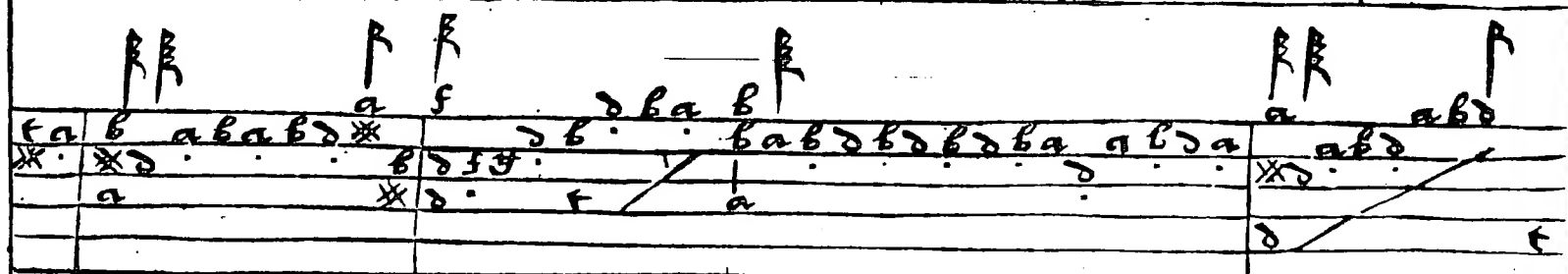
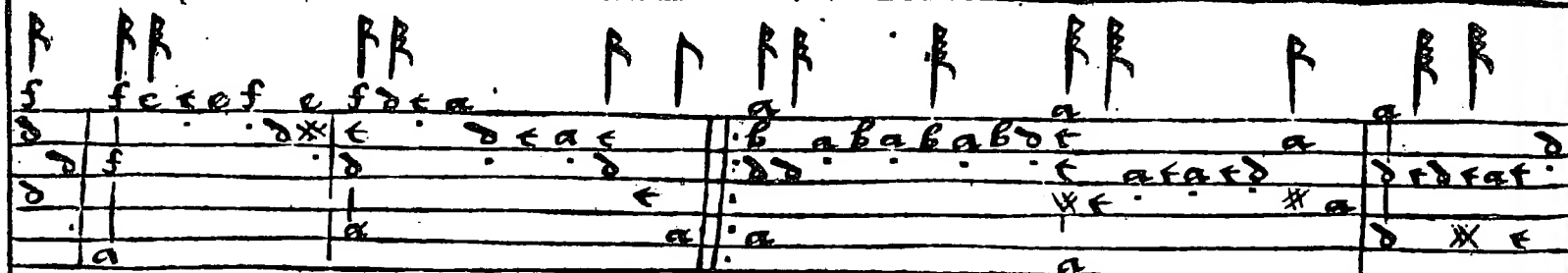
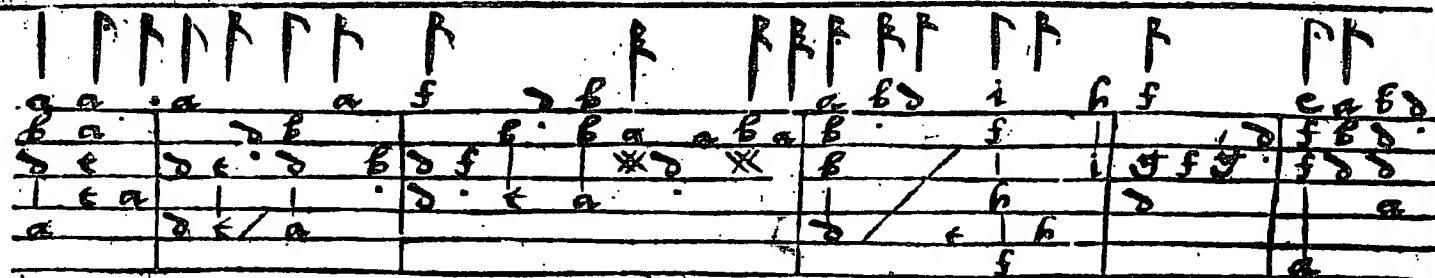
### To tune the Lute.

			a	f	.	a	b	d	e	a									
		a	f	.			d	b	a		d	b	a						
	a	e	.					a			d	b	a						
a	f	.						i	a										
f	.									d	i	a							
By Vnifons.						By Offauions.													



# AN INSTRUCTION TO THE LUTE.

A Pattern  
for the  
Lute.



# AN INSTRUCTION TO THE LUTE.

The musical notation is written on a single staff and consists of several measures. The notes are written in a stylized, handwritten manner, often with a dot above them. Above the staff, there are several groups of lute-specific symbols, which appear to be 'R' and 'P' with various flourishes. The notation includes a variety of note values, including minims, crotchets, and quavers, as well as rests. The piece concludes with a double bar line and a final note.

# AN INSTRUCTION TO THE LUTE.

Handwritten musical notation on a five-line staff. Above the staff are various rhythmic symbols, including vertical strokes with flags and beams. The notation consists of letters (a, b, c, d, e, f, g, h, i) and numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10) placed on and between the lines. The first line begins with a vertical stroke and a flag, followed by a series of letters and numbers. The notation continues across the staff, with some letters appearing in pairs or groups.

Handwritten musical notation on a five-line staff. Above the staff are various rhythmic symbols, including vertical strokes with flags and beams. The notation consists of letters (a, b, c, d, e, f, g, h, i) and numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10) placed on and between the lines. The first line begins with a vertical stroke and a flag, followed by a series of letters and numbers. The notation continues across the staff, with some letters appearing in pairs or groups.

Handwritten musical notation on a five-line staff. Above the staff are various rhythmic symbols, including vertical strokes with flags and beams. The notation consists of letters (a, b, c, d, e, f, g, h, i) and numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10) placed on and between the lines. The first line begins with a vertical stroke and a flag, followed by a series of letters and numbers. The notation continues across the staff, with some letters appearing in pairs or groups.

Handwritten musical notation on a five-line staff. Above the staff are various rhythmic symbols, including vertical strokes with flags and beams. The notation consists of letters (a, b, c, d, e, f, g, h, i) and numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10) placed on and between the lines. The first line begins with a vertical stroke and a flag, followed by a series of letters and numbers. The notation continues across the staff, with some letters appearing in pairs or groups.

# AN INSTRUCTION TO THE LUTE.

Handwritten musical notation on a five-line staff. The notation includes various rhythmic symbols (vertical strokes with flags) and letter-based notes (a, b, c, d, e, f, g). The piece concludes with the instruction "Finis. F.C." written in a stylized font.

A Pattern  
for the  
Lute.

Handwritten musical notation for a lute pattern. It features a series of rhythmic figures and letter notes across a five-line staff, designed as a practice exercise.

Handwritten musical notation on a five-line staff, continuing the lute instruction. It includes various rhythmic patterns and letter notes, with some sections marked by vertical lines.

Handwritten musical notation on a five-line staff, concluding the lute instruction. It features rhythmic patterns and letter notes, with some sections marked by vertical lines.

# AN INSTRUCTION TO THE LUTE

This image shows a handwritten musical score for lute, consisting of four systems of staves and tablature. The notation is in a historical style, likely from the 16th or 17th century. Each system consists of a five-line staff with notes and a corresponding line of letters (a, b, c, d, e, f) representing the fret positions on the strings. The first system has 12 measures, the second has 12 measures, the third has 12 measures, and the fourth has 12 measures. The notation includes various note values, rests, and accidentals. The tablature is written in a shorthand style using letters a through f. The manuscript is written in dark ink on aged paper.

# AN INSTRUCTION TO THE LUTE.

Handwritten musical notation for the Lute, consisting of four systems of staves. Each system contains a single melodic line with various notes, rests, and accidentals. The notation is written in a historical style, likely from a 16th-century manuscript.

The first system begins with a treble clef and a key signature of one flat (B-flat). The notation includes various note values (minims, crotchets, quavers) and rests. The second system continues the melody, featuring more complex rhythmic patterns. The third system shows a change in the melodic line, with some notes marked with a cross (X). The fourth system concludes the piece with a final cadence.



# AN INSTRUCTION TO THE LYRE.

This image displays a handwritten musical score titled "AN INSTRUCTION TO THE LYRE." The score is organized into four systems, each consisting of three staves. The notation is a form of shorthand, using letters (a, b, c, d, e, f) and symbols (vertical strokes, slurs, and asterisks) to represent musical notes and rests. The first system contains 12 measures, the second 12 measures, the third 12 measures, and the fourth 12 measures. The notation is dense and appears to be a personal or working manuscript. The paper is aged and slightly discolored, with some ink bleed-through visible from the reverse side.



# AN INSTRUCTION TO THE LUTE.

The image displays a handwritten musical score for lute, organized into four systems. Each system consists of a single staff with a treble clef, containing both rhythmic notation and lute tablature. The notation is written in a historical style, with letters (a, b, c, d, e, f) representing fret positions and various symbols (vertical strokes, flags, crosses) indicating rhythmic values. The score is divided into measures by vertical bar lines. The first system contains 16 measures, the second 16 measures, the third 16 measures, and the fourth 16 measures. The handwriting is in dark ink on aged paper, showing some wear and tear. The overall layout is clean and professional, typical of a printed musical manuscript from the early modern period.

# A N° INSTRUCTION TO THE LUTE.

Handwritten musical notation on a five-line staff. The notation includes various rhythmic symbols (vertical strokes, flags) and letters (a, b, c, d, e, f) indicating notes and rests. The staff is divided into measures by vertical bar lines.

Handwritten musical notation on a five-line staff, continuing the piece. It features similar rhythmic and letter-based notation as the first system, with some measures containing multiple notes or rests.

Handwritten musical notation on a five-line staff, continuing the piece. The notation includes various rhythmic symbols and letters, with some measures showing more complex rhythmic patterns.

Handwritten musical notation on a five-line staff, continuing the piece. The notation includes various rhythmic symbols and letters, with some measures showing more complex rhythmic patterns.

# AN INSTRUCTION TO THE LUTE.

Handwritten musical notation on a five-line staff. Above the staff are various rhythmic symbols, including vertical strokes and groups of slanted lines. The notation includes letters (a, b, c, d, e, f) and numbers (1, 2, 3, 4, 5, 6) placed on and between the lines. Some letters are underlined or have dots above them. There are also asterisks and other symbols interspersed throughout the notation.

Handwritten musical notation on a five-line staff, continuing the piece. It features similar rhythmic symbols and letter-based notation as the first system. The notation is dense, with many letters and numbers written on the staff lines. There are also some larger, more complex symbols that might represent specific lute techniques or ornaments.

Handwritten musical notation on a five-line staff, concluding the piece. The notation includes the words "Finis", "Lacrima", and "V.I.D." written in a stylized, handwritten font. The staff is filled with letters and numbers, and there are some larger, more complex symbols that might represent specific lute techniques or ornaments.

Four empty five-line musical staves at the bottom of the page, providing space for additional notation or practice exercises.

# AN INSTRUCTION TO THE LUTE.

A Pattern  
for the  
Lute,

First system of lute tablature. It consists of a single staff with rhythmic notation (vertical strokes with flags) above and letters (a, b, c, d, e, f, g) below. The staff is divided into measures by vertical bar lines. The letters are placed on the lines and spaces of the staff, representing fret positions. The first measure contains the letters a, b, c, d, e, f, g. The second measure contains a, b, c, d, e, f, g. The third measure contains a, b, c, d, e, f, g. The fourth measure contains a, b, c, d, e, f, g. The fifth measure contains a, b, c, d, e, f, g. The sixth measure contains a, b, c, d, e, f, g. The seventh measure contains a, b, c, d, e, f, g. The eighth measure contains a, b, c, d, e, f, g. The ninth measure contains a, b, c, d, e, f, g. The tenth measure contains a, b, c, d, e, f, g.

Second system of lute tablature. It consists of a single staff with rhythmic notation (vertical strokes with flags) above and letters (a, b, c, d, e, f, g) below. The staff is divided into measures by vertical bar lines. The letters are placed on the lines and spaces of the staff, representing fret positions. The first measure contains the letters a, b, c, d, e, f, g. The second measure contains a, b, c, d, e, f, g. The third measure contains a, b, c, d, e, f, g. The fourth measure contains a, b, c, d, e, f, g. The fifth measure contains a, b, c, d, e, f, g. The sixth measure contains a, b, c, d, e, f, g. The seventh measure contains a, b, c, d, e, f, g. The eighth measure contains a, b, c, d, e, f, g. The ninth measure contains a, b, c, d, e, f, g. The tenth measure contains a, b, c, d, e, f, g.

Third system of lute tablature. It consists of a single staff with rhythmic notation (vertical strokes with flags) above and letters (a, b, c, d, e, f, g) below. The staff is divided into measures by vertical bar lines. The letters are placed on the lines and spaces of the staff, representing fret positions. The first measure contains the letters a, b, c, d, e, f, g. The second measure contains a, b, c, d, e, f, g. The third measure contains a, b, c, d, e, f, g. The fourth measure contains a, b, c, d, e, f, g. The fifth measure contains a, b, c, d, e, f, g. The sixth measure contains a, b, c, d, e, f, g. The seventh measure contains a, b, c, d, e, f, g. The eighth measure contains a, b, c, d, e, f, g. The ninth measure contains a, b, c, d, e, f, g. The tenth measure contains a, b, c, d, e, f, g.

Fourth system of lute tablature. It consists of a single staff with rhythmic notation (vertical strokes with flags) above and letters (a, b, c, d, e, f, g) below. The staff is divided into measures by vertical bar lines. The letters are placed on the lines and spaces of the staff, representing fret positions. The first measure contains the letters a, b, c, d, e, f, g. The second measure contains a, b, c, d, e, f, g. The third measure contains a, b, c, d, e, f, g. The fourth measure contains a, b, c, d, e, f, g. The fifth measure contains a, b, c, d, e, f, g. The sixth measure contains a, b, c, d, e, f, g. The seventh measure contains a, b, c, d, e, f, g. The eighth measure contains a, b, c, d, e, f, g. The ninth measure contains a, b, c, d, e, f, g. The tenth measure contains a, b, c, d, e, f, g.

# AN INSTRUCTION TO THE LVTE.

Handwritten musical notation on a five-line staff. Above the staff are several rhythmic symbols: a vertical line with a flag, a vertical line with two flags, a vertical line with three flags, a vertical line with four flags, and a vertical line with five flags. The notation consists of letters (a, b, c, d, e, f) and dots placed on and between the lines of the staff. A diagonal line is drawn across the middle of the staff, separating the first two measures from the rest.

Handwritten musical notation on a five-line staff. Above the staff are several rhythmic symbols: a vertical line with two flags, a vertical line with three flags, a vertical line with four flags, and a vertical line with five flags. The notation consists of letters (a, b, c, d, e, f) and dots placed on and between the lines of the staff. A diagonal line is drawn across the middle of the staff, separating the first two measures from the rest.

Handwritten musical notation on a five-line staff. Above the staff are several rhythmic symbols: a vertical line with two flags, a vertical line with three flags, a vertical line with four flags, a vertical line with five flags, and a vertical line with six flags. The notation consists of letters (a, b, c, d, e, f) and dots placed on and between the lines of the staff. A diagonal line is drawn across the middle of the staff, separating the first two measures from the rest.

Handwritten musical notation on a five-line staff. Above the staff are several rhythmic symbols: a vertical line with two flags, a vertical line with three flags, a vertical line with four flags, a vertical line with five flags, and a vertical line with six flags. The notation consists of letters (a, b, c, d, e, f) and dots placed on and between the lines of the staff. A diagonal line is drawn across the middle of the staff, separating the first two measures from the rest.

# AN INSTRUCTION TO THE LUTE.

Handwritten musical notation on a four-line staff. The notation includes various letters (a, b, c, d, e, f) and symbols (R, H, B) placed above and below the lines. The staff is divided into measures by vertical bar lines.

Handwritten musical notation on a four-line staff. The notation includes various letters (a, b, c, d, e, f) and symbols (R, H, B) placed above and below the lines. The staff is divided into measures by vertical bar lines.

Handwritten musical notation on a four-line staff. The notation includes various letters (a, b, c, d, e, f) and symbols (R, H, B) placed above and below the lines. The staff is divided into measures by vertical bar lines.

Handwritten musical notation on a four-line staff. The notation includes various letters (a, b, c, d, e, f) and symbols (R, H, B) placed above and below the lines. The staff is divided into measures by vertical bar lines.

AN INSTRUCTION TO THE L VIE.

The image shows a handwritten musical score titled "AN INSTRUCTION TO THE L VIE." The score is written on four systems of staves. Each system contains a single melodic line with various musical notations including notes, rests, and bar lines. The notation is a form of shorthand or tablature, possibly for a lute or similar stringed instrument, given the title. The first system has a key signature of one sharp (F#). The second system has a key signature of two sharps (F# and C#). The third system has a key signature of one sharp (F#). The fourth system has a key signature of one sharp (F#). The notation includes many accidentals and rests, suggesting a complex piece of music.

# AN INSTRUCTION TO THE LYR.

The first system of musical notation consists of three staves. The top staff features a series of vertical lines and notes, including a treble clef and a key signature of one flat. The middle and bottom staves contain notes and rests, with some notes marked with 'x' or 'f'. The system concludes with a double bar line and a final note.

The second system of musical notation consists of three staves. The top staff features a series of vertical lines and notes, including a treble clef and a key signature of one flat. The middle and bottom staves contain notes and rests, with some notes marked with 'x' or 'f'. The system concludes with a double bar line and a final note.

The third system of musical notation consists of three staves. The top staff features a series of vertical lines and notes, including a treble clef and a key signature of one flat. The middle and bottom staves contain notes and rests, with some notes marked with 'x' or 'f'. The system concludes with a double bar line and a final note.

Finis  
Pipers Pavilion  
By L.F.D.



# AN INSTRUCTION TO THE LUTE.

An Al-  
maine  
for the  
Lute.

The musical score is written on four systems of five-line staves. Each system begins with a lute tablature diagram showing the fret positions on the strings. The notation includes letters (a, b, c, d, e, f) representing frets, and various symbols like asterisks and crosses indicating specific techniques or ornaments. The piece is in a single system with a key signature of one flat (B-flat) and a common time signature (C).

# AN INSTRUCTION TO THE LUTE.

The image displays a handwritten musical score for lute, organized into four systems. Each system consists of a single staff with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation is a combination of standard musical notes and lute tablature, which uses letters (a, b, c, d, e, f) to represent fret positions on the strings. Rhythmic values are indicated by numbers (1, 2, 3, 4, 5, 6, 7, 8) placed above or below the notes. The score is written in a cursive, handwritten style, with some ink bleed-through visible from the reverse side of the page. The first system contains 12 measures, the second 12 measures, the third 12 measures, and the fourth 12 measures, totaling 48 measures. The notation is dense and intricate, reflecting the complexity of lute music from the early modern period.

# AN INSTRUCTION TO THE LUTE.

First system of lute tablature. It consists of a single staff with rhythmic flags (vertical lines with horizontal bars) and letters 'a', 'f', 'd', 'e' indicating fret positions. The notation is spread across several measures.

Second system of lute tablature. It continues the notation with rhythmic flags and letters 'a', 'f', 'd', 'e'. There are some asterisks (\*) used as markers in the first few measures.

Third system of lute tablature. It concludes the piece with a final measure marked with a double bar line. The notation includes rhythmic flags and letters 'a', 'f', 'd', 'e'.

Finis  
an Almaine .)  
by F. C.)

PHARR PHARR PHARR PHARR

aa	ae	d	e	a		a	ae	d	e	a	ae	d	e	a	
aae	aaa	a				a	ae	d	e	a	ae	d	e	a	

PHARR PHARR PHARR

The Rose Tree

Handwritten musical score for "The Rose Tree" on ten staves. The notation includes various notes, rests, and bar lines, with some corrections and markings.

Handwritten musical score for "The Rose Tree" on a three-staff system. The top staff contains a melody with notes and rests, and a vocal line with lyrics. The middle staff contains a bass line with notes and rests. The bottom staff contains a piano accompaniment with chords and arpeggios. The lyrics are "The Rose Tree" and "The Rose Tree".

[illegible]

# AN INSTRUCTION TO THE LYRE.

This block contains the handwritten musical score for the piece. It is organized into three systems, each consisting of a single staff with a treble clef and a key signature of one sharp (F#). The notation is a mix of standard musical symbols and shorthand. Above the staff, there are several groups of vertical strokes, some of which are grouped together with horizontal lines, possibly representing chords or specific fingerings. The staff itself contains a series of notes, many of which are marked with 'a' or 'b', and some are accompanied by asterisks (\*). The first system spans 10 measures, the second system spans 10 measures, and the third system spans 10 measures. The final measure of the third system is marked with a double bar line and the word 'Finis'. Below the staff, there is a line of text that reads 'Fortung by ID'.

Finis  
Fortung  
by ID

# AN INSTRUCTION TO THE LUTE.

A galliard  
for the  
Lute.

The musical score is written in a historical style, using a combination of letters (a, b, c, d, e, f, g) for fret positions and rhythmic symbols (vertical strokes with flags) for note values. The score is organized into four systems, each consisting of a single staff with multiple lines of notation. The first system begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values and fret positions, with some notes marked with 'x' to indicate specific techniques. The second system continues the piece, showing a change in the key signature to one flat (Bb). The third and fourth systems further develop the melody and harmony, with the fourth system ending with a double bar line and a final cadence. The overall structure is typical of a short, lively dance piece like a galliard.

# AN INSTRUCTION TO THE EYE.

This image displays a handwritten musical score on four systems of staves. The notation is a form of shorthand, using vertical strokes, beams, and various symbols to represent musical notes and rests. The first system begins with a treble clef and a key signature of one sharp (F#). The notation is dense and rhythmic, with many notes beamed together. The second system continues the piece, showing a variety of note values and rests. The third system features a change in the key signature to two sharps (F# and C#), indicated by the presence of a C# note. The fourth system concludes the piece with a final cadence. The handwriting is clear and consistent throughout the score.

# AN INSTRUCTION TO THE LUTE.

The first system of the lute tablature consists of six staves. Above the staves are rhythmic flags and letters (R, F, R, F, R, R, R). The staves contain letters (a, b, c, d, e, f, g) and numbers (1, 2, 3, 4, 5, 6) representing fret positions. Some letters are underlined or have dots above them. The system ends with a double bar line.

The second system of the lute tablature consists of six staves. Above the staves are rhythmic flags and letters (R, R, R, R, R, R, R). The staves contain letters and numbers. Some letters are underlined or have dots above them. The system ends with a double bar line.

The third system of the lute tablature consists of six staves. Above the staves are rhythmic flags and letters (R, R, R, R, R, R, R). The staves contain letters and numbers. Some letters are underlined or have dots above them. The system ends with a double bar line.

The fourth system of the lute tablature consists of six staves. Above the staves are rhythmic flags and letters (R, R, R, R, R, R, R). The staves contain letters and numbers. Some letters are underlined or have dots above them. The system ends with a double bar line.

Finis.  
A Gallarde  
by Fr. C.

FINIS.



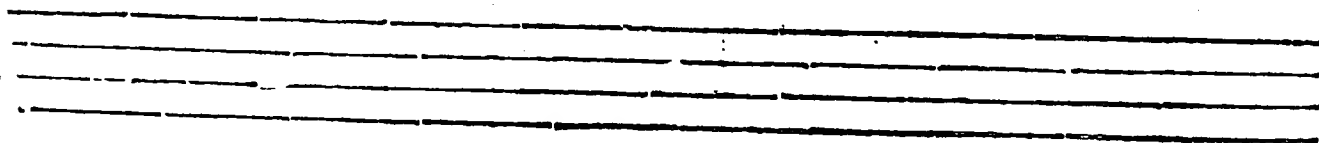
44

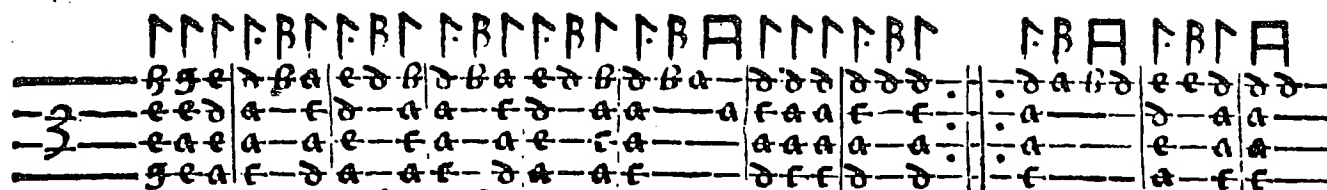
The first system of musical notation for 'La gaillarde del duc.' consists of four staves. The top staff contains a series of rhythmic flags (vertical lines) and some letters. The second staff begins with a '3' time signature and contains a sequence of letters. The third and fourth staves also contain sequences of letters. The notation is a form of early musical shorthand.

La gaillarde del duc.

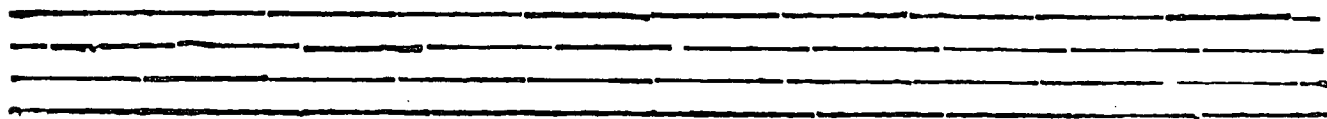
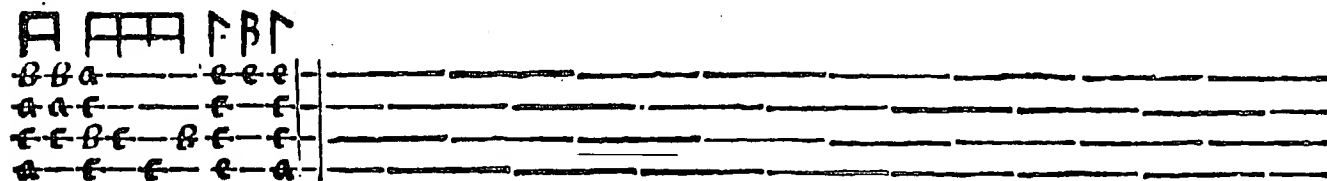
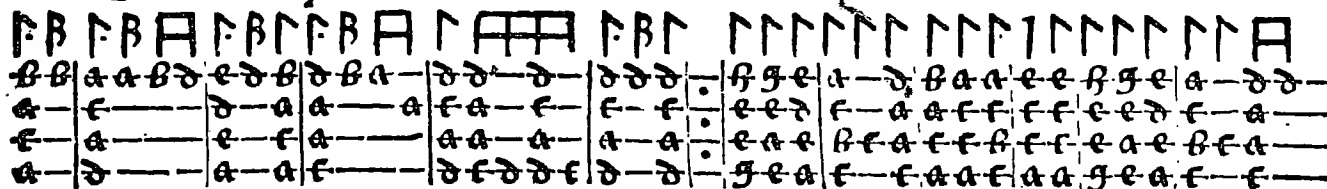
The second system of musical notation continues the piece. It features four staves with rhythmic flags and letter sequences. The notation is consistent with the first system, using a shorthand system of vertical lines and letters to represent musical notes and rhythms.

The third system of musical notation is the final one shown on the page. It consists of four staves with rhythmic flags and letter sequences. The notation continues the piece, maintaining the same shorthand system as the previous systems.





Gaiarda la royne d'Escoffe:



**Tabulatur für Cither.** Gedrucktes Fragment. Nur ein Blatt klein  
 quer-4to, enthaltend 2 Stücke (*La gailliarde del duc* — *Gaiarda la royne*  
*d'Escoffe*) für die Cither zu 4 Chören mit der diesem Instrumente eigen-  
 thümlichen Tabulatur auf 4 Linien. Wahrscheinlich aus dem Werke:  
*Hortulus Cytharac*, Löwen 1570 (von dem sich ein Exemplar in der Ro-  
 stocker Universitätsbibliothek befindet). 10.

Interessant als Specimen dieser überaus seltenen Tabulatur.